

A.B.C. TELEVISION LIMITED,
BROOM ROAD, TEDDINGTON,
MIDDLESEX.

C A M E R A S C R I P T

Barbara

"THE AVENGERS"

presents

DANCE WITH DEATH

Episode 12

by

Peter Ling and Sheilah Ward

1. John
2. Mike
3. Dickie
4. Roy

DESIGNED BY

James Goddard

ACT I 19.59
 2.05
ACT II 14.09
 2.35
ACT III 18.22

 57.10

STORY EDITOR

John Bryce

PRODUCER

Leonard White

DIRECTED BY

Don Leaver

CAMERA REHEARSAL
AND VTR

Studio Two, ABC TV Studios,
Broom Road, Teddington, Middx.
TEDDINGTON LOCK 3252
Wednesday, 12th April, 1961 and
Thursday, 13th April, 1961.

VTR TIME:

18.00 - 19.00

PROD. NO:

3376

VTR NO:

VTR/ABC/1241

Dr. David Keel	IAN HENDRY
John Steed	PATRICK MACNEE
Carol Wilson	INGRID HAFNER
Mrs. Marne	DIANA KING
Philip Anthony	GEOFFREY PALMER
Major Caswell	EWAN ROBERTS
Trevor Price	DAVID SUTTON
Elaine Bateman	CAROLINE BLAKISTON
Beth Wilkinson	ANGELA DOUGLAS
Valerie Marne	PAULINE SHEPHERD
Porter	NORMAN CHAPPELL
Police Sergeant	NEIL WILSON
Plainclothes Man	RAYMOND HODGE
Hotel Receptionist	GRAEME SPURWAY
Barman	ALAN BARRY
Teenage Boy	IAN HOBBS

PLUS: 6 male extras: 6 female extras.

* * * * *

Production Assistant	BARBARA FORSTER
Floor Manager	PETER BAILEY
Stage Manager	BARBARA SYKES

* * * * *

Lighting Director	LOUIS DOTTONE
Operational Supervisor	PETER WAYNE
Senior Cameraman	MIKE BALDOCK
Sound Supervisor	PETER CAZALY
Vision Mixer	ESTHER FROST

* * * * *

SCHEDULE - WEDNESDAY, 12th APRIL, 1961

Camera Rehearsal10.30 - 12.30
Lunch Break12.30 - 13.30
Camera Rehearsal13.30 - 18.00
Supper Break18.00 - 19.00
Camera Rehearsal19.00 - 21.00

THURSDAY, 13th APRIL, 1961

Camera Rehearsal	10.00 - 12.30
Lunch Break	12.30 - 13.30
Camera Rehearsal	13.30 - 15.30
Tea Break, Line Up, Normal Scan & Make-Up	15.30 - 16.15
Dress Rehearsal	16.15 - 17.30
Line Up	17.30 - 18.00
VTR	18.00 - 19.00

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CAMERAS: 4 Pedestals
BOOMS: 3 Booms
TELECINE: A.B.C. Symbol, slides, 35mm mute inserts

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RUNNING TIME: 57.10 - PLAY PORTION: 52.30 + 2 COMM. BREAKS
2.05 & 2.35

* * * * *

F/U T/C
FILM: A.B.C. SYMBOL S.O.F.

FADE TO BLACK →

- 1. F/U ~~3~~ 3
CAPTION: 'THE AVENGERS' F/U GRAMS: Theme Music
- 2. CUT ~~3~~ 4
CAPTION: 'THE AVENGERS'
- 3. CUT 3 3
CAPTION: 'THE AVENGERS'
- 4. CUT ~~3~~ 4
CAPTION: 'THE AVENGERS'
- 5. CUT 3 3
CAPTION: STARRING IAN HENDRY
- 6. CUT ~~3~~ 4
CAPTION: ALSO STARRING PATRICK MACNEE

FADE TO BLACK

- 1. 3
MCU. Girl who rap
- 2. 4
CS. Fire and hand
- 3. 3 A/B
- 4. 2
- 5. 1
CO Girl
- ~~3~~ 3
Caption

STAND-BY
T/C

6.2 2A

KEEL'S SURGERY.

BOOM A.I.

C.U. Jar. As Carol picks up jar, PAN her to M.S. then PULL BACK with her ending door in depth R Frame As Keel enters CRAB L HOLDING 2-s. CONT. CRAB holding Carol. End with 2-s. Carol R f/gd, loose enough to see bus. then TIGHTEN

KEEL: How are you getting on ?

CAROL: Fine, thanks. I've just finished. I rang Dr. Tredding for you.

KEEL: And ?

CAROL: He thinks he'll be tied up for some time yet. It looks like being a complicated delivery.

KEEL: Mmmmm. I was going to the pictures look, leave a number with the exchange in case I'm wanted this evening. You know the form. I shall be at the Regal.

CAROL: Oh, it's a good film. I've seen it.

KEEL: Oh! Good - then you'll be able to tell me the end.

CAROL: It might be a quiet night.

KEEL: It might. But something always seems to happen when I decide to go out

FADE TO BLACK
FADE IN

7.3 3B

ELAINE'S OFFICE

C.U. Elaine. Hand enters frame. As hand goes, go with it into M.S. Gas Fire, then TIGHTEN.

F/X:
GAS HISS

2 TO B/ Keel

T/C T/C
Clip from "The Rebel"

CINEMA

S.O.F.

8.4 4B

M.C.U. Keel
(Lighting f/x on face)

S.O.F. +
Laughter

(Keep T/C rolling during this shot)

3 TO B/
4 TO B/
1 TO B/

Episode slide

7a/4

T/C A/B T/C

8a

SUPER SLIDE CAPTION - CAMERA 1
Will Dr. Keel etc.

FADE SUPER

9. 4B A/B

3 TO C

T/C T/C

130 50

GRAMS:

Keel leaving Cinema and
arriving at Dance Hall

FADE TO BLACK

FADE IN

ACADEMY CORRIDOR

BOOM B.I.

10. 3

3C

L.S. Corridor

As they leave frame L

11. 2

2B

2-shot Elaine/Keel,
door in depth R.
Trevor in making 3-s.

KEEL: Ah, good, she's got a strong
pulse now. I wouldn't worry too
much about her, Mr. Price. It
was very lucky you arrived in time.

TREVOR: I never liked her working
so late. She gets so tires ...
but I can't understand how it
happened.

KEEL: The police will probably
sort that out when they get here. /

12. 1B

M.C.U. Trevor

13. 2

2B

A/B

TREVOR: The police? /

Coming to 3D - shot 14

On 2 - shot 13

14. 3^{3D}
As Keel passes cup
M.C.U. Elaine

KEEL: It's routine, in this sort of -
situation, I'm afraid. Now drink this

15. 2^{2B}
2-shot Keel/Trevor

TREVOR: I hope they won't bother her with
a lot of questions. I can tell them
anything they want to know. I was here
until eight. She was perfectly all
right then. /

KEEL: One thing you can tell me Mr.
Price ... did she have anything to eat
or drink before you left ? Say, within
an hour or so ?

Let Keel go. As
Trevor bends go with
him into V. tight 2-s.
(profile). Straighten
with him into 2-s.
with Keel.

TREVOR: Only a cup of tea. She always
does. Elaine. Elaine.

KEEL: I can't see any dirtycups in there.

TREVOR: Well, I suppose she washed up
afterwards.

16. 3^{3D}
M.C.U. Elaine

KEEL: Yes. /

ELAINE: I feel sick.

KEEL: I'm afraid you will for a bit.

17. 2^{2B}
On her head turn
TIGHT 3-shot Elaine/
Keel/Trevor

ELAINE: Who are you ?

KEEL: I'm a doctor ...

ELAINE: Doctor..... did I faint ?

18. 3^{3D}
M.C.U. Elaine

KEEL: In a way. I shouldn't bother
about that for the moment. /

Coming to 1B - shot 19

On 3 - shot 18

ELAINE: What happened to me ?

KEEL: The gas tap was on - you had a narrow escape.

19. 1^B On eye flick
C.U. Trevor (Re-action)

ELAINE: Gas ...

20. 3^D C.U. Keel (Re-action)

21. 2^B TIGHT 3-shot Elaine/
Keel/Trevor

1 TO C

ELAINE: What happened, Doctor ?

KEEL: Apparently Mr. Price came to take you home, and found you were in your office - he had to force the door to get you out. /

22. 3^D C.U. Elaine

ELAINE: I had a cup of tea, then Trevor went out to get a meal. I never eat at night - it stops me sleeping. And anyway, there were the books /

23. 2^B TIGHT 3-shot.

TREVOR: Elaine always does the books. It's too much work for her, but Caswell isn't - well, he makes mistakes

KEEL: Caswell ?

TREVOR: Elaine's partner in the school.

ELAINE: Trevor doesn't like him.

24. 3^D C.U. Elaine

TREVOR: I don't trust him. /

ELAINE: I must have fallen asleep over the books - but what happened then ?

Coming to 2B - shot 25

Q. NEIL

On footsteps
25. ²2B

3-shot Elaine/Keel/
Trevor.
Let Keel GO R.

* * F/X
KEEL: Don't worry now. / Get her FOOTSTEPS
walking again Mr. Price

ELAINE: Oh, no.

As they rise, inc.
Keel. TIGHTEN on Keel
letting Trevor & Elaine
go L, then CRAB L round
Keel. As police enter
CRAB to hold 2-s. Keel/
Sgt. CRAB R round Keel
ending in 2-s. Sgt./Keel
f/gd - Elaine/Trevor
b/gd. centre

KEEL: If you don't mind.
Are you looking for me - Dr. Keel?

SGT: Good evening, sir. Where did
it happen?

KEEL: In there.

SGT: How is she?

KEEL: She'll be all right.

SGT: Yes, I thought she would be.
No need to send for an ambulance -
nothing like that?

KEEL: No. We'll give her a few
minutes more of this, and then she
can go home and rest.

SGT: Right you are, sir. Did she
tell you what happened?

KEEL: Not really. I'd postpone the
questions for a bit if you can.

SGT: Hysterical, eh?

KEEL: No, I wouldn't say so.
What makes you think that?

SGT: Well, between you and me,
sir, this isn't the first time.
According to her, someone's
trying to kill her ...

KEEL: What?

On 2B - shot 25

4-8

2

SGT: She came to us sometime ago. We checked up, but you know how it is, sir, being a doctor, some people get cranky ideas - murders, spies.... and beings from other planets. Of course we always check up, - make a report.

KEEL: There's no doubt in this case - she had a very narrow escape.

SGT: I don't doubt it, sir. It's amazing how far they can go sometimes. It's a tragedy really. Funny what tricks people's minds get up to.

KEEL: Sergeant - we can't be certain she's imagining this.

SGT: Agreed. We'll both keep an open mind on it.

KEEL: Anyway, she needs help.

SGT: Well - I think that's more your field than mine doctor.

CRAB L to see P.C.
C b/gd.

CONSTABLE: Everything looks O.K., except the door's been forced, Sergeant.

CRAB R to former pos.
HOLD 4-s.

SGT: Yes ... you do that, sir ?

KEEL: No, Mr. Price.

SERGEANT: Mr. Price, I understand you forced the door.

TREVOR: I could smell the gas.

Coming to 4C - shot 26

On 2 - shot 25

2

As they go, TIGHTEN
on Elaine and Keel

Let Elaine go.
GO with Keel into
o/sh Elaine.

SGT. Was the key on the inside?

TREVOR: I don't know - I didn't look.

SGT: I see, sir. Could I have a
word with you? Somewhere private?

TREVOR: Yes, of course. We could
use the ballroom. I won't be
long, Elaine.

ELAINE: All right. Don't worry
about me.

TREVOR: Will you be alright?

ELAINE: I'll be alright.

KEEL: Like a cigarette?

ELAINE: Thank you. Poor Trev.
He's sweet, isn't he? And a tiny
wet. Funny how they often go
together. I don't feel sick any
more - just tired.

KEEL: We'll get you home soon.

ELAINE: Thank you.

KEEL: Who's your own doctor?

ELAINE: I haven't got one.

KEEL: Well, you'd better come round
to my surgery in the morning.
11 o'clock. Will that be all right?

ELAINE: Yes. I didn't lock the
door, you know. I know I didn't.

COMING TO 4

Coming to 4C - shot 26

BALLROOM:

BOOM C.I.

26. ^{4C}

3-shot Sgt./P.C./
Trevor

2 TO C

SGT: What time was that sir?

TREVOR: About 8 o'clock. I went out to get a meal. Miss Bateman wouldn't come. She wanted to finish the books.

SGT: I see sir. Where did you go?

TREVOR: Just round the corner. That Indian restaurant.

SGT: The Vandaloo?

TREVOR: That's right. I was there until a quarter past nine. As I came up the stairs here I smelt the gas. The door was locked so I broke it open and pulled her out. I rang the doctor.

SGT: Right. Thank you, sir.
All right. *Bring her in.*

FADE TO BLACK

Coming to 2C - shot 27

27. 2 FADE IN
2C

SURGERY

BOOM A.I.

C.U. Carol sharpening pencil. LOOSEN to 2-s. inc. Keel

CAROL: (SUDDENLY) But if she was overcome by gas - why did you do all this black coffee and walking her up and down? That's drugs, isn't it? Oh, I see - you really thought she'd been drugged first, and then the gas turned on ...

4 TO D

ADJUST for 2-s.

KEEL: Yes, - but I'm still not sure.

According to the police, she's a hysterical subject, but I don't know. She's level-headed enough - it's her boy friend who was doing all the big flap.

Let Carol go.
As Keel turns L,
CRAB L ending with
door in depth R.

CAROL: (LOOKING AT WATCH) She's punctual, anyway. Ready?

KEEL: Yes, fine.

HOLD 2-s. Elaine/Keel

KEEL: Good morning, Miss. Bateman. Do sit down. How are you feeling today?

ELAINE: Much better thanks. I'd like to thank you for what you did last night.

KEEL: That's all right.

ELAINE: I'm not going to be interesting as a case, Doctor. I wouldn't have come here today, only last night I felt you might believe me./

28. 1 1C
O/Sh 2-s. fav. Keel/
Elaine

KEEL: Why haven't you got a doctor?

ELAINE: I haven't been to a doctor for years ... they think I'm hysterical - they think I faked a suicide just to call attention to myself./ But it isn't true, somebody is trying to kill me./

29. 2 2C
C.U. Elaine

30. 1 1C A/B

On 1 - shot 30

31. 2 2C A/B KEEL: The Sergeant told me a little bit about that. Do you suspect anyone? /

32. 1 1C A/B ELAINE: No. /

KEEL: You know it's not easy for the police. You don't suspect anyone and you can't see any reason for trying to kill you.

ELAINE: I know. I had all that last time,

33. 2 2C A/B KEEL: The last time? /

SWING 1

ELAINE: About two weeks ago - someone tried to push me under a bus. It was raining. People were pushing - you know. Then it happened. He just managed to brake in time. /

34. 1 1C
M.S. Keel

35. 2 2C A/B KEEL: I see. /

36. 1 1C A/B ELAINE: It wasn't an accident. /

37. 2 2C
M.S. Elaine KEEL: And that's when you went to the police? /

ELAINE: There was a policeman there - I told him. He said I could make a statement. Nobody in the queue saw what heppened. There was nothing I could do about it. There's nothing you can do, either. /

38. 1 1C
2-shot Elaine/Keel

Coming to 3E - shot 39

On 1 - shot 38

KEEL: Don't go just for a moment
... there might be something I can
do. You know you said you had a
cup of tea last night -

2 TO D

As Elaine leans in
TIGHTEN in on Keel

ELAINE: Yes.

KEEL: Did you wash up the cup ? GRAMS

MIX
39.3 3E

CORRIDOR AND BALLROOM BOOM C.I.

M.S. Beth. Hold her

40.4 4D

2-shot Caswell/Philip.
Door C b/gd. Beth IN.

CASWELL: Now remember - refer any
queries to Mrs. Marne or myself.

1 TO D
3 TO F

BETH: Oh, Mr. Caswell.

CASWELL: Yes, what is it ?

BETH: Someone's waiting to see you.

CASWELL: Oh, blast. Put him in a
cubicle and ask him to wait.

BETH: If he wants to enrol, I can fit
in an extra course. /

40A 3F

M.S. Beth. PULL her
back into 2-s. with Keel
CRAB R to see them

BOOM B.I.

4 TO E

BETH: This way please. You can wait
in here - Mr. Caswell won't be long.

41. 1D

2-s. Beth/Keel into
Cubicle. After Beth
exits, PAN Keel R then
PAN and CRAB him L
into o/sh picture,
then CRAB L into
profile. PAN him R
ending with door b/gd.

BETH: But he's in a bit of a tizz this
morning. You know.

KEEL: Oh.

BETH: 'Scuse me.

Caswell in making
2-s. with Keel

CASWELL: Ah, good morning, good morning.
I've brought the prospectus, Mr. - uh -

3 TO B

Coming to 4E - shot 42

On 1 - shot 41

Cam. 1 hold 2-s.
throughout.

KEEL: Keel. Doctor.

CASWELL: Ah, Doctor of course.

And you want to learn to trip the
light fantastic with those pretty
nurses, I daresay ?

KEEL: Mr. Caswell ...

CASWELL: Major.

KEEL: Oh, Major. Your partner,
Miss Bateman ...

CASWELL: Miss Bateman isn't with us,
but I assure you that will make no
difference to the running of the school.

KEEL: How do you mean ?

CASWELL: ~~Of course,~~

I'm not an active partner in the class-
room, eh ? I run the business side,
but the tuition is in very capable hands.
You can take private or group classes,
and either pay as you learn or of course
there's our special terms contract for
the complete course. It's all in the
prospectus, although we have had to
make a slight adjustment to the fees
since it was printed - I'll alter that
in ink -

KEEL: I think you're making a mistake.
I am Miss Bateman's doctor.

CASWELL: Eh ? ... Oh -- beg your pardon
... you didn't say ... Yes, it's a
great tragedy. A sad loss to all of us.

KEEL: She won't be away very long.

CASWELL: *But I don't understand --*
She's not dead?

TIGHTEN into C.U.
Caswell.

Coming to 4E - shot 42

42. 4E (Achieve this thro' b/Ward entrance) CORRIDOR NO BOOM

C.U. Nameplate. PULL

BACK. Valerie in L.

As door opens

43. 2D ELAINE'S OFFICE BOOM A.2.

2-s. Mrs. Marne L f/gd/
Valerie.

MRS. M: Ssh ... Mr. Webster, there's

only one point that interests me -
Miss Bateman is no longer concerned.

I explained to you before - the
partnership between Miss Bateman and
Caswell is wound up in the event of
death. So you can go ahead and
draw up the new contract. I

appreciate there will be some delay.
Well, I've been associated with the
Academy, Major Caswell has always
wanted me to be a partner, but what
with one thing and another ...

CRAB L to show door C.

What? But now, since Miss Bateman's
tragic death, I feel it's the least
I can do. After all I can't expect
him to run this place on his own.

Caswell and Keel in C.

CASWELL: Mrs. Marne - I must speak
to you at once.

MRS. M: Please be quiet. I'm
talking to the solicitor now -

44. 3B
C.U. Mrs. Marne

CASWELL: That's just it. Elaine
isn't dead. /

45. 2D
3-shot Mrs. Marne/
Caswell/Keel

MRS. M: Not ...? I'm sorry
Mr. Webster. I'll have to ring
you back. Goodbye. / What are
you talking about?

Coming to 3B - shot 46

On 2 - shot 45

2

KEEL: I don't know how this misunderstanding arose, but I am Miss Bateman's doctor, and I assure you she's made a very good recovery from the accident.

MRS. M: (SLOWLY) I see - well, this is wonderful news, of course, Doctor - er -

KEEL: Keel.

LOOSEN to inc.
Valerie

CASWELL: This is Mrs. Marne who I hope is going to ... - and her daughter Valerie, one of our best instructors.

VALERIE: How do you do ?

TIGHTEN to 3-s.
Caswell/Keel/Valerie

CASWELL: Valerie - you told me when I came in that Elaine was dead. I was terribly upset. I hadn't even taken my coat off - it was a terrible way to begin the day.

VALERIE: I only told you what he told me.

KEEL: Who ?

VALERIE: Philip - Philip Anthony. Somebody phoned up, and he took the message. They said she'd killed herself .. Philip told me. /

46. 3 3B
M.C.U. Mrs. Marne

MRS. M: Mr. Philip Anthony would do well to stick to his piano playing instead of spreading malicious gossip. I'll have a few words to say to that young man. /

47. 2 2D
3-s. A/B
3 TO G

Coming to 3G - shot 48

On 2 - shot 47

VALERIE: He only passed on the message. He was just doing his job.

CASWELL:

We were all just doing our jobs. After all, the school has to go on - doesn't it ?

KEEL: Not at the expense of Miss Bateman's health, I hope. She's in a rather nervous state at present. I came here as her doctor to ask you to help her. I'm sure you will. Now I'd like to see this Mr. Philip Anthony.

MRS. M: Valerie - show Dr. Keel the way;

As they go, TIGHTEN on Caswell and Mrs. Marne.

MRS.M: Well, it seems we're right back where we started, doesn't it ?

Q dancers.

BALLROOM

BOOM C.I.

48. *3* 3G-45°
W.S. as directed.

2 TO E

BETH: Hold it. It's still ragged. Let's take it again. Take it - from the diagonal ... look, I know you're all hungry - so am I, but there's no point in having these lunchtime sessions, if we don't use them properly ... O.K. Philip ?

BETH: Sorry -- not your fault. What is it, Val ?

VAL: Won't be long. It's someone to talk to Philip.

Coming to 1 - shot 49

TIGHTEN in on group
at piano, 3-s.
Philip/Valerie/Keel

BETH: O.K. You're still not concentrating, you know. Let's go through just for positions. I'll count for you ... one and two, and three, and one and two, and ...

VALERIE: Philip - this is Dr. Keel, who told us ...

PHILIP: I'm terribly sorry - I don't understand.

KEEL: Who told you it was a fatal accident, Mr. Anthony?

PHILIP: A reporter rang up there was no one else here - I always come in early to go through the music. He asked a lot of questions about Elaine - I suppose he'd been to the police station. Then he told me - she'd been found locked in her room, with the gas on. I'm afraid - I assumed - I thought the worst. I'm sorry ...

LOOSEN as Beth enters.

BETH: Excuse me Philip - could we pick it up from - la, la, la.

CONT. PULL BACK

PHILIP: Yes - right ...

49.	1	MIX C.U. Metronome	GRAMS:
50.	4	SUPER C.U. Keyboard Lose 1 then SUPER	
51.	3	C.U. Beth Lose 4 then SUPER	
52.	1	A/B	
53.	2	MIX 2D 2-shot Elaine L f/gd/Boy	ELAINE'S OFFICE BOOM C.2.

BOY: You're feeling better, are you?

ELAINE: Yes, I was away for a few days, but I'm fine now, thank you. This will be your first lesson, then, will it?

BOY: Yes - is it a half hour lesson?

On 2 - shot 53

ELAINE: No, I'm afraid we never give less than an hour. We find that people are so tense and nervy at first -- it always takes ten minutes to get them relaxed. And that wouldn't be worthwhile in a half hour lesson.

BOY: Oh, I see ... do you
--- are you going to teach me yourself ?

ELAINE: Yes, I like to start new pupils off if I can. Let's see how we go, shall we ?

54. | As they come thro'
| 1E
|-----
| 2-s. PAN them to
| cubicle

CORRIDOR BOOM A.3.

BOY: Shall I close the door.

ELAINE: Yes please. There's no need to feel awkward - this is one of our private cubicles, so we shan't be disturbed.

55. 2 As door closes
2E
W.S. Trevor in R.
PUSH ALONG balustrade
with Trevor, into
2-s. with Caswell

BOY: Oh, I see.

TREVOR: Have you seen Miss Bateman?

I TO D

CASWELL: She's taking a private lesson. You'll have to wait.

TREVOR: I must see her now. I've been trying to speak to her on the telephone - who's she got in there ?

CASWELL: No one you know. It's a new pupil. Quite a nice young man.

TREVOR: What does she want with new pupils ? Hasn't she got enough to do ?

Coming to 1D - shot 56

On 2 - shot 55

CASWELL: Don't ask me how her mind works. Why don't you ask the Doctor -- perhaps he can tell you.

Let Keel in making 3-shot.

CASWELL: Well, Doctor -- on your rounds ?

Let Trevor go.

KEEL: Yes. I've got a tonic for Miss Bateman. I've just had it made up, so I thought I'd drop it in on my way back to surgery.

CASWELL: I'm afraid she's got a lesson at the moment. Shall I give it to her ?

KEEL: I can wait -

PAN L with Caswell into 2-s. with Trevor

CASWELL: Price ! (GRABS HIS ARM) You're not going to play the fool - understand that !

TREVOR: I understand all right.

56. | 1D

CUBICLE

BOOM B.I.

3-s. Boy/Trevor/Elaine.
PUSH UP with Elaine.
PULL with Trevor.

ELAINE: Trevor !

2 TO F

TREVOR: Oh, you remember me --

ELAINE: Please, I'm giving a lesson.

TREVOR: I'll bet you are.

ELAINE: Trevor -- don't make a fool of yourself.

Coming to 2F - shot 57

On 1 - shot 56

TREVOR: How are you enjoying your lesson?

As directed.

BOY: Well, I've only just started, but ...

ELAINE: Please.

TREVOR: He's a bit young, Miss Bateman, even for you. Don't do that to me again.

Let them go. HOLD ELAINE as she bends TILT DOWN with her. Pick up scarf. PAN T and TIGHTEN on it.

KEEL: Come now - take it easy ...

ELAINE: I'm sorry about that.

BOY: Would you like me to go?

ELAINE: No, that's all right. GRAMS

0.8

57. ^{MIX} 2F

KEEL'S SURGERY BOOM A.I.

M.C.U. Carol (profile)

PULL BACK to show door R.

CAROL: Yes, Mrs. Mann... I'll tell the Doctor. Keep Bobby in bed. Have you got any aspirin? ... One of those will do, and see he's warmly tucked up. Goodbye. Mrs. Mann say's she's very worried. Bobby's covered in spots. I expect it's measles. There's a lot of it about.

HOLD 2-s. Carol/Keel

KEEL: Oh, thank you, Nurse. I'll go round after lunch - if that's all right with you.

CAROL: Sorry. What's the matter?

KEEL: My scarf.

CAROL: Are you sure you were wearing it?

KEEL: I might have dropped it at the Academy.

16-40

CAROL: The Academy ?

KEEL: Yes - you know. The dancing place. I took Miss Bateman her tonic.

CAROL: How is she ?

KEEL: Oh, she was taking a lesson. I only saw her for a moment.

CAROL: Is she still worried about someone killing her ?

KEEL: She's still got her problems. Is lunch ready ?

CAROL: Yes. Mrs. Biggs was issuing ultimatums twenty minutes ago.

KEEL: Oh, well, in that case, I'd better nip out and get her a bottle of stout.

F.T.B.
MIX
58.3 3G
W.S. 3-s. Valerie R
f/gd/Beth/Elaine

BALLROOM

BOOM C.I.

VALERIE: Here? --

ELAINE: Yes.

BETH: This is going to look smashing.

ELAINE: I hope so.

TIGHTEN with Val.

2 TO G

VALERIE: I wish we had a gallery here. You can't tell about a formation till you see it from up there.

ELAINE: I wish we had the money to build one.

Coming to 2G - shot 59

On 3 - shot 58

VALERIE: Any hope of calling it a night? I've got to wash my hair.

ELAINE: Run along if you want to. I'll finish off the notation - we've got over the hardest part now.

Let her go.

VALERIE: Thanks. 'Bye now. See you tomorrow.

PAN L into 2-s.
Elaine/Beth

ELAINE: Why don't you go too, Beth?

BETH: I washed my hair last night. I don't mind staying, if you want me to.

ELAINE: Oh, that's all right. I'll manage.

BETH: Sure you'll be all right?

ELAINE: He won't come back. He's all shout and no performance. Poor old Trevor.

BETH: Good night then. Don't work too late.

STAND BY SLIDE

Let Beth go.
FOLLOW Elaine as dir.

ELAINE: 'Night.

BETH: Val, wait for me.

59. 2G
W.S. Fuse/Mains box L f/gd.

Q LIGHTS OUT

/3 TO G/

60. 3G
M.C.U. Elaine

61. 2G
W.S. Let Elaine move into Cam. When she stops TIGHTEN, GATHERING SPEED INTO E.C.U.

GRAMS:

FADE TO BLACK

F/U T/C SLIDE *T/C*

END OF PART I

FADE SOUND AND VISION

COMMERCIAL BREAK 2.05

*Tell Grams
Speed T/C
shaky*

CAMERA 1 TO POS. F - LIVING ROOM
CAMERA 2 TO POS. H - LIVING ROOM
CAMERA 3 TO POS. H - ELAINE'S OFFICE
CAMERA 4 TO POS. D - BALLROOM

BOOM A TO POS. 2 - ELAINE'S OFFICE
BOOM B TO POS. 2 - LIVING ROOM

F/U T/C SLIDE "THE AVENGERS" - Part 2 F/U GRAMS: Theme

FADE SLIDE LIVING ROOM Fade Grams

Q KEEL

62. | 1F BOOM B.2.

M.S. Keel.
LOOSEN off into 2-s.
with Steed

KEEL: Anybody could have picked that scarf up when I dropped it the day before.

STEED: Somebody obviously did.

KEEL: I'm sorry; I can't take this as casually as you do.

STEED: Women have been strangled before now.

KEEL: Yes, I know - as you're so supremely uninterested, why did you come around when I asked?

STEED: Because I just wanted to commiserate. You're still on the list of suspects.

KEEL: Very funny.

STEED: After all, it was your scarf, old boy. /

63. | 2H C.U. Keel

SWING 1

KEEL: How far would you let a thing like this go? /

64. | 1F C.U. Steed

Coming to 2H - shot 65

On 1 - shot 64

65. 2 2H
2-s. Keel/Steed

STEED: I've got no influence with the police. Their investigations are proceeding - to coin a phrase. / Have you done something to this place?

KEEL:: Only had it completely redecorated, that's all. Now look, are you going to help me or not?

STEED: Of course. Who did you have in? Or did you do it yourself.

TIGHTEN to lose Steed
FADE TO BLACK
F/U T/C

KEEL: I thought it looked quite nice.

GRAMS:

66. 2 STEED Steed arriving at Academy
MIX
2D
2-s. Mrs. Marne/Caswell

ELAINE'S OFFICE

BOOM A.2.

MRS. M: And the announcement we were going to put in the local papers - you'd better work out the cost.

CASWELL: Very good, Veronica.

MRS. M: And let me know before one o'clock - I promised to let them know this afternoon. Was there anything else?

CASWELL: We've got an appointment with a Mr. Rogers. I'll see if he's here.

Coming to 3 - shot 67

On 2 - shot 66

CASWELL: Mr. Rogers?

Steed in making 3-s.

STEED: Yes, I do hope I'm not late.

CASWELL: We were expecting you.
Do come in Mr. Rogers. This is
our principal, Mrs. Marne.

2

STEED: This is a great pleasure.

MRS. M: How do you do, Mr. Rogers.

STEED: But I thought Miss Bateman
was the director of the Academy?
It said on the board outside.

MRS. M: We're having that re-
painted.

CASWELL: Miss Bateman is no longer
with us.

STEED: I see. So you are joint
partners.

MRS. M: My daughter and I run the
school, Mr. Rogers; the Major is
out business manager. But I don't
think that our arrangements can be
of any interest to you - let me see,
you wish to start here as a
beginner?

I haven't really decided.
STEED:/ My terpsichorean genius at
the moment rests with the waltz.
I've been toying with the idea.

MRS. M: Of course - and it's an
idea you'll never regret. *Major,
would you show Mr. Rogers our
curriculum.

67.3 3J M.C. U. Caswell
3-s. Caswell R f/gd/
Steed/Mrs. M.

Coming to 1E - shot 68

On 3 - shot 67

GO with him into
3-s. Caswell/
Mrs. M./Steed

3

CASWELL: This is our special series offer - only available until the end of the year.

MRS. M: The month.

C. SWELL: Oh, yes ... a specially reduced rate for the whole series of classes - a complete comprehensive course of instruction in ballroom dancing.

MRS. M: And the initial lesson is absolutely free - so what could be fairer than that?
So if you wouldn't mind signing here Mrs. R.

67a 22
C.V. Steed

STEED: Remarkable value. I'm sorry, but I can't - I haven't got the right glasses with me.

67b 33 A/B

MRS. M: Glasses?

STEED: I keep a special pair for reading. It sounds very attractive. If I may take your brochure home with me to mull it over ...

CASWELL: Well, of course, Mr. Rogers, but might I just draw your attention to the advantageous terms we are able to offer compared to other establishments. For instance our South America syllabus - it's very comprehensive, samba, cha-cha, rumba, tango ...

GO with Steed

P. G. M. L.

STEED: It sounds very exotic, I wonder if I might look around?

Coming to 1E - shot 68

68. | As they come thro' door
LE

2-s. Caswell/Steed
at door. Girl X's
shot. PAN with
them. PICK UP Val.
PAN her into 2-s.
with Mrs. Marne

3 TO H

MRS. M: Certainly.

CORRI OR

BOOM B.I.

CASWELL: Of course. I'm sure
you'll see the advantages of
joining us.

STEED: Oh, I do - I do indeed.

CASWELL: This way. Along here
is our main ball room ...

VALERIE: Oh, Mummy, that reporter
rang again about the story. He
wants to come and see you this
afternoon.

MRS. M: Oh these terrible reporters
- they won't leave us alone for a
moment. What time is he coming?

Caswell in making
3-s. with Val. and
Mrs. M. LOOSEN to
show Steed L b/gd.

CASWELL: What's this about a story?
I made it plain enough we weren't
seeing anybody.

MRS. M: We'll discuss it later,
Mr. Rogers - this is my daughter
Valerie - our chief instructress.

STEED: How do you do?

Let Steed and Caswell
Go. HOLD 2-s.
Mrs. Marne & Valerie

CASWELL: Come along Mr. Rogers -
I'll show you the formation
dance class first.

STEED: That sounds rather jolly.
They all do the same steps at the
same time, don't they?

Coming to 3H - shot 69

On 1 - shot 68

MRS. M: Darling, we don't want everybody to know about this. This isn't just another of those reporters. He's from one of the Sundays. I've promised him an exclusive interview.

VALERIE: Oh, Mummy.

MRS. M: "Elaine Bateman As I Knew Her" ... with pictures and it'll be marvellous publicity for the school, and they're paying for it very handsomely.

VALERIE: Oh, Mummy. They're going to take pictures of me. Can I borrow your necklace?

MRS. M: Necklace?

VALERIE: The diamonds. They'll go marvellously with my new dress.

MRS. M: The diamonds?

VALERIE: But Mummy - think what a picture it would make. Go on, Mummy, please, please.

MRS. M: Oh - perhaps you're right. But you must take great care of them. I know the diamonds are insured, but they have great sentimental value.

~~VALERIE: Oh, Mummy, you're a darling.~~

~~MRS. M: Valerie Marne - you've always had your own way in every-thing.~~

Coming to 3H - shot 69

Q CASWELL

69. 3 3H

BALLROOM

BOOM C.I.

2-s. Caswell/Steed
at door.

CASWELL: This is the ballroom and
oh! - everybody's gone. The
formation class must have finished.
Have they been broken long, Mr. Anthony?/

70. 4 4D

3-s. Philip R f/gd/
Steed/Caswell

PHILIP: About a quarter of an hour.

CASWELL: Oh! Anyway, you can see
for yourself our facilities are
excellent.

STEED: Very well appointed.

CASWELL: We also have cubicles
for individual private tuition.

As Valerie X's,
CRAB L into 2-s.
with Philip

VALERIE: Oh, sorry.

PHILIP: Hello darling. Hey,
listen to this. Like it?

VALERIE: Yes, Philip.

PHILIP: What if I call it Valerie?

VALERIE: It's lovely, darling.
Mummy's fixed up an article in
one of the Sunday papers. You
said I needed some publicity.

PHILIP: What's it going to be
about?

VALERIE: Elaine.

Coming to 1G - shot 71

On 4 - shot 70

4

PHILIP: That's not in very good taste is it?

VALERIE: I hadn't thought of that. Do you think I shouldn't do it?

PHILIP: Oh, I suppose it doesn't matter. They'll do it anyway.

VALERIE: I suppose so. Mummy's going to lend me her diamonds for the photograph.

PHILIP: That's nice. You'll look very lovely.

Q STEED

71. | MIX
1G
2-s. Steed/Keel

LIVING ROOM

BOOM B.2.

STEED: Look at that, eh?
"Southern Area Three-Times Champion".
I bet. I wouldn't mind a swift
Samba myself with that little ...

Q FINGER

KEEL: What's the matter?
Chan ed your mind?

72. | 4D
C.U. Photograph on
Caption Stand

STEED: Mmm. See this picture. /

KEEL: There you are, look - that's
Elaine Bateman.

73. | 1G A/B

STEED: Yes - I was looking at /
that one - I've seen that face
before.

KEEL: Perhaps it was this morning.
It would be fresh in your mind,
wouldn't it?

Coming to 3B - shot 74

On 1 - shot 73 .

STEED: Oh, yes it was - but it didn't register. We've got this one back at the office - in our C.N. catalogue.

HOLD 2-s.

KEEL: In your what?

STEED: The change-of-name catalogue It's a photo dossier compiled of all people who commit a major crime - we're sure they're guilty but because of lack of evidence or some other reason it isn't proved. They get away with it and disappear. crop up under a different name somewhere. Everywhere we go, we keep one eye open for a familiar face.

I'm sure this one was tried .. and acquitted at

KEEL: What for?

STEED: Murder.

GRAMS:

VALERIE

74. 33B

ELAINE'S OFFICE

BOOM A.2.

3-s. Valerie/Caswell/
Mrs. Marne

VALERIE: It isn't very much to ask, is it? I've got a right to my own life.

CASWELL: Valerie, your mother knows best - I'm sure you should remember ...

MRS. M: Do you mind leaving this to me. I think I know how to handle my own daughter, thank you.

Coming to 2D - shot 75

On 3 - shot 74

PULL BACK with
Valerie, to hold 2-s.

I TO E
4 TO F 3

VALERIE: "How to handle me" - that's
the whole trouble. You still think
I'm a child.

MRS. M: I know very well who's
been putting these ideas into your
head.

VALERIE: Philip's got nothing to
do with this. I want a flat on
my own. I want to be independent.

ADJUST for 2-s.

MRS. M: Now don't start that.
You'll spoil your make-up and the
photographer will be here any
minute. We won't talk about it
any more now. You must wait till
you're twenty-one, then you can do
as you like. It isn't so long, is
it? Look - here's the necklace I
said you could borrow. Do your
face and hair and for goodness sake
look cheerful.

75. 2 ^{2D}
M.C.U. Mrs. Marne

VALERIE: Mummy ... for the last time
- Will you let me do what I want to? /

SWING 3

76. 3 ^{3B}
M.C.U. Valerie

MRS. M: No I will not! I'm sick
and tired of hearing you go on and
on about it. You're the most
ungrateful little ... /

77. 2 ^{2D}
2-s. Mrs. Marne/Val.
GO with Valerie

VALERIE: You've never done any-
thing for me. You're the most
selfish person I ever met! /

3 TO K

MRS. M: How dare you!

Coming to 1E - shot 78.

78. 1E

Pick Valerie up.
PAN her into 2-s.
with Philip

PHILIP: Valerie ... if there's
anything I can do ...

2 TO J

VALERIE: Oh, Philip ...

79. 3 ^{MIX}_{3K}

Doors. Pick Keel up
as he comes down steps.
CRAB L, ending 2-s.
pianist R f/gd.
Let Steed in. As
they go CRAB L
round piano to
follow them.

KEEL: Very nice. Let's get on
with it.

STEED: Yes. Let's sit over
there. My fsettare killing me.

KEEL: You haven't actually been
taking dancing lessons, have you?

STEED: Well ... what do you think?

KEEL: I'm trying to imagine it.
Have you checked the photo?

80. 4 ^{As they sit}_{4F}

2-s. Steed/Keel
TIGHTEN TO TIGHT
2-s., fav. Steed

STEED: It's the
same man. His real name is
Clifford Gardiner. Does that ring
a bell with you?

KEEL: No, I don't think so.

STEED: You obviously don't follow
the more grisley Sunday papers.
Seven years ago, Clifford Gardiner
was tried for the murder of his wife.
She was rich - he was flat broke.
Nobody seriously doubted that he

Coming to 3K - shot 81

On 4 - shot 80.

81. 3 3K
Complementary 2-s.
Fav. Keel

STEED: (Cont) killed her on the honeymoon. It was a clean kill. He was supposed to have drowned her in the bath /but the police had a devil of a job getting proof. And in the end he scraped through - on insufficient evidence. It was a big sensation.

82. 4 4F A/B

KEEL: I can imagine it./

STEED: So was the Essex bungalow case. Another accident in the bath incidentally. Of course we weren't in on it, but I'm told on very good authority that Gardiner was mixed up in that too. /

83. 3 3K A/B

KEEL: He got off again?

STEED: Yes. He was never even brought to trial and he's never been heard of since - until now. Which is, or was a little unfortunate for Miss Bateman.

KEEL: Do you think he did it for money?

STEED: If the pattern is the same - yes.

KEEL: But if he's so good at doing the vanishing trick - why did he hang on after Elaine was killed?

STEED: Your guess is as good as mine. Maybe he's got his eye on somebody else? /

84. 4 4F
3-s. Barman/Steed/
Keel

Coming to 3K - shot 85

MARCH 3

85. 3 3K BARMAN: Yes, sir. /
M.S. Keel

KEEL: You haven't got any draught
beer, I suppose?

BARMAN: No, sir. This is a
cocktail bar.

On eyes PAN to
Steed.

KEEL: Oh.

STEED: Well in that case, two
Colonel Bogeys, please. /

86. 4 4F
M.S. Barman
3 to L

BARMAN: I beg your pardon sir.

87. 2 MIX
2J
2-s. Reporters.
Let Mrs. M in C.
4 TO G

ELAINE'S OFFICE BOOM A.2.

MRS. M: I'm so sorry to keep you
waiting like this - my daughter will
be here any moment now. She's just
doing the finishing touches - you
know what they're like about
photographs. Do help yourselves
to another drink.

88. 1 1E
2-s. Beth/Mrs. M
2 TO K

CORRIDOR BOOM B.1.

BETH: Mrs. Marne.

MRS. M: Beth, where is she?

BETH: Well, that's just it - I've
locked all over the place. Honestly,
I've been right through the building.

MRS. M: SSh.

BETH: She must have gone off
somewhere.

Coming to 2K - shot 89

On 1 - shot 88

MRS. M: Gone off?

BETH: And the funny thing is, I can't find Major Caswell either. They've both disappeared.

Q BARMAN

89. 2K

M.S. Barman. GO
With him into 3-s.
with Steed/Keel.

COCKTAIL BAR BOOM C.3.

BARMAN: I think this is what you want, sir, but I couldn't find a clove.

Let Barman go.
TIGHTEN 2-s. Steed/
Keel

STEED: Pity! Never mind Ginger. You asked me before why I picked on this particular bar. Well, Ginger used to work at the Blue Chord, a similar place, seven years ago. And Clifford Gardiner worked there too.

KEEL: Oh!

STEED: I rang the Academy and left a message for our Mr. Gardiner. It was the sort of message that I don't think he'd be able to resist. He should be here in about five minutes. And the police will be waiting for him. Ginger can identify him on the spot, and bingo! - It's all over.

KEEL: So where do I come in?

STEED: Oh, yes, of course. The message I gave was supposed to come from you. As her doctor, you were worried about one or two details connected with Miss Batenan's death,

Coming to 3L - shot 90

On 2 - shot 89

2

STEED: (Cont) and you want to talk it over with him confidentially. Well - when he gets here, all you have to do is start talking.

KEEL: But you could pick him up as soon as he gets here. You don't need me.

STEED: I want you to detain him with some fascinating small-talk until Ginger puts the finger on him and gives the police the signal to close in. Don't worry - I'll be around.

LOOSEN.

KEEL: What do you mean - around?

Let Steed go. STAY, then carry Keel to bar, into 2-s. with Barman.

STEED: I'm going upstairs. As soon as Gardiner walks in See you later!

KEEL: I think I'll have a whiskey this time please. /

89A 44
2-s. Keel/Barman

89B 22
2-s Barman/Keel

BARMAN: That'll be six shillings, please. / Sorry sir - I've got to go off duty now for a few minutes.

90. 44
O/sh Keel, fav. Barman

KEEL: What?

BARMAN: That's my orders. You see - if this fellow Gardiner gets a sight of me, he'll be off like a rabbit. I've got to lie low. Oh, perhaps you'd like to square up for the other drinks, sir.

91. 2 As Keel puts down glass
2K
2-s. fav. Keel

KEEL: But didn't ... Oh! How much?

Coming to 4G - shot 92

On 2 - shot 91

BARMAN: Twenty five and six, sir.

KEEL: You'd better keep the change, hadn't you?

BARMAN: Oh, thank you, sir.

KEEL: Don't mention it.

MAN: Dr. Keel?

KEEL: Yes?

MAN: I'm a police officer, sir. Don't worry sir, I've got two more men waiting in the manager's office.

KEEL: Well, you won't need me any longer.

MAN: Oh yes, sir. If you don't mind, I'd like you to carry on as arranged. Call Gardiner when he arrives - keep him talking until we can cover the door.

KEEL: All right.

MAN: Should be here any moment now.

KEEL: Yes. Have a drink?

MAN: No, sir.

91A 3 3 M.C. v. Keel

91B 2 2 A/B

92. 4 4G M.S. Caswell at door

93. 3 3L C.U. Keel

94. 4 4G Carry Caswell to Keel

95. 2 3L 2-s. Keel/Caswell

KEEL: Mr. Caswell, I didn't expect to see you here.

CASWELL: I'm sorry - but I couldn't give him the message after all. I thought I'd better let you know as it seemed so important.

2

Q EXTRA
Q RAYMOND

LOOSEN to see Plain Clothes P.C. in from R. HOLD 2-s. On Q PAN L into 2-s. with Keel

STAND - BY
SLIDE



On 3 - shot 95.

KEEL: What? Where is he?

TIGHTEN in on Caswell

CASWELL: That's just it ... he's
gone. Done a bunk.

FADE TO BLACK
F/U T/C SLIDE
END OF PART TWO

T/C

GRAMS:

FADE SOUND AND VISION

COMMERCIAL BREAK 2.35

CAMERA I TO POS. D - CUBICLE

CAMERA 2 TO POS. D - ELAINE'S OFFICE

CAMERA 3 TO POS. M - RECEPTION

CAMERA 4 TO POS. H - RECEPTION

14.15

BOOM A TO POS. 4 - RECEPTION

BOOM C TO POS. 2 - ELAINE'S OFFICE

F/U T/C

F/U GRAMS:

"THE AVENGERS" - Part 3

ELAINE'S OFFICE

BOOM C.2.

96. 2 2D

TIGHT 2-s. Mrs. Marne/
Caswell

MRS. M: I feel so ghastly about it.
I know it's all my fault.

CASWELL: Mrs. Marne, please try
to control yourself. You're
doing no good by getting upset.

MRS. M: But don't you see. Any-
thing might happen to her. And
to the necklace. She's too young
to be trusted with such a responsibility;
those diamonds are worth thousands.

97. 1 1D

CUBICLE

BOOM B.I.

TIGHT 2-s. Beth/
Steed.

STEED: You should see me standing
there with all the other wall-
flowers, in an agony of embarrass-
ment.

BETH: You're joking - aren't you?

STEED: No, truly - it's a night-
mare to me. Every Thursday. And
when I do dance, I fall over my
feet - there, you see?

BETH: You did that on purpose.

Coming to 4H - shot 98.

On 1 - shot 97

STEED: Now why would I do a thing like that, Beth?

BETH: You're supposed to call me Miss Wilkinson. You must learn to relax - take it easy - let yourself float into the shythm. You're got to feel it.

STEED: How can I call you Miss Wilkinson when you make remarks like that?

BETH: Now look, Mr. Rogers. I don't know what you're getting at, but I bet it's not a cha-cha lesson.

STEED: You know, your pianist here is awfully good.

BETH: Who, Philip?

STEED: Philip

BETH: Philip Anthony. Didn't you meet him?

STEED: Yes, I saw him briefly in the ballroom. He has the sort of style that must go down very well with the girls.

BETH: He's not my type. I know something about him that nobody else knows.

STEED: I'll bet you do.

Coming to 4H - shot 98.

On 1 - shot 97

BETH: Oh, no, It's nothing like that.

STEED: Well, what is it?

BETH: We's run off with Valerie Marne. They've eloped. You know. They're going to be married.

STEED: Are you sure?

BETH: Of course I'm sure. She's my friend. She told me - and she's got her Mum's diamonds.

STEED: Diamonds?

BETH: A necklace her Mum lent her for the photographs. They're worth a packet.

Coming to 4H - shot 98

On 1 - shot 97.

CRAB R with
Steed to phone.

STEED: That settles it ... Can I use this phone? How do I get an outside line?

BETH: Well, you're not supposed to. Dial nine first.

STEED: Turn that off please. What time did they leave here?

BETH: About four o'clock.

STEED: Certain?

BETH: Yes, because the cab was ordered for four - she told me.

STEED: What cab?

BETH: She said they'd booked a radio cab to be waiting outside at four.

TIGHTEN on Steed

STEED: A radio cab. Good, that makes it a lot easier. Hullo? Steed here. It looks as if he's planning another attempt ... a girl called Valerie Marne - who's walked out with a few thousand quid's worth of diamonds round her neck. Listen - they left here at four o'clock in a radio cab which had been booked in advance. Get on to all the taxi services and start checking. I've got to know where

Coming to 4H - shot 98

On 1 - shot 97

STEED: (Cont) they went from here - and I've got to know fast. I'm at KNI. 5391. Ring me back as soon as you find out.

BETH: What's up? Is Valerie in trouble?

STEED: I'm afraid she is. Beth - you're her friend, aren't you? Will you come with me? Because she's going to need a shoulder to cry on - if we're in time.

CRAB L

BETH: what? Yes, of course - but ... what do we do now?

STEED: Sit and wait. GRAMS:

98. ^{MIX}
4 ^H
3-s. Clerk /Philip/
Valerie

RECEPTION

BOOM A.4.

CLERK: Ah - Mr. and Mrs. Phillips. I hope your room is quite satisfactory.

PHILIP: Yes, thank you - it's fine, isn't it, darling?

VALERIE: Fine.

PHILIP: By the way - you don't have a restaurant in the hotel, do you?

CLERK: I'm sorry, sir. We could send up some sandwiches to your room ...

PHILIP: Oh, it doesn't matter. I could do with a breath of air any way. Where's the nearest decent restaurant?

Coming to 3M - shot 99

On 4 - shot 98

CLERK: Well, sir - I wouldn't exactly like to recommend the local places. This isn't much of an area - unless you like Chinese food?

PHILIP: Yes, why not? How about you, darling?

VALERIE: What?

PHILIP: Fancy a Chinese meal?

VALERIE: If you like. I don't mind.

PHILIP: Where is the restaurant?

CLERK: The Sampan - in Sutherland Street. Do you know it?

PHILIP: No - but I'll find it.

PAN Clerk R as he goes thro' door.

99.3 3M
2-s. Valerie/Philip

CLERK: Wait just one moment, sir. I've got their card in the office - that's got a map on it. /

PHILIP: It really doesn't matter. You're very quiet tonight.

VALERIE: I'm all right. I've got a bit of a headache.

PHILIP: Oh? Shall I try and get some aspirins?

VALERIE: No ... Philip - do we have go to cut? I do feel a bit - you know. I'd much rather stay here quietly.

Coming to 1F - shot 100

On 3 - shot 99

3

PHILIP: But I thought you'd like to celebrate.

VALERIE: Please, darling.

PHILIP: Oh - all right. I'll send down later for sandwiches. Come on.

PAN with them.

PICK up Clerk R.
PAN with Clerk.
PICK up porter.

CLERK: Here you are, sir - oh ... Mr. Philips! I don't know - some people.

HOLD 2-s.
PAN R with Clerk.
Porter in making 2-s.

PORTER: Eh?

CLERK: Those two in number 14, And he's gone and taken his key with him. Oh, well. (These honeymoon couples ^{They!} are all the same.)

PORTER: What do you know about honeymoons?

100. | 1F

LIVING ROOM

BOOM B.2.

M.S. Keel.
PULL to 2-s. inc.
Carol

CAROL: I must go; I shall miss my bus. Dr. Tredding phoned to say that he's at home, so you're free to go out if you want to.

KEEL: Well, thank you very much. Where are you going anyway?

CAROL: To the pictures.

KEEL: Again?

CAROL: Yes. Why not?

Coming to 3N - shot 101

On 1 - shot 100

KEEL: Well, pay close attention to it. You may have to tell me the end of this one too.

CAROL: Shall I? SLOane 0181. Yes, it is ... Just a moment. It's Mr. Steed.

TIGHTEN on Keel

KEEL: What's up? She's what? ... I see. All right, I'll do that. Goodbye. It's Mrs. Marne - her daughter's run away from the Academy. She's got a bit hysterical about it.

Rise with Keel into 2-s. with Carol

CAROL: Do you want me to get hold of Dr. Tredding?

KEEL: No. I'd better take this one.

101.3	MIX 3N	<u>BEDROOM</u>	BOOM C.4.
	<hr/>		
	C.U. Book. LOOSEN to M.S., as he shuts book.		

102.4	4J	<hr/>
	2-s. Mirror L f/gd.	

PHILIP: Do you always take this long to brush your hair? You look very pretty anyway. Where's the necklace?

HOLD 2-s.
ADJUSTING as nec.

VALERIE: It's quite safe. It's in my bag. I wish we hadn't taken it now.

PHILIP: You're only borrowing it - in advance. When you're twenty one it'll be yours anyway.

Coming to 2J - shot 103

On 4 - shot 102

VALERIE: Yes - I know. Sorry,
I'm a bit on edge.

PHILIP: You'll feel better when
you've had a bath.

VALERIE: Yes.

PHILIP: I just want you to be happy.
I know it's not exactly the Ritz,
but I'm just a hack piano player.
What's the matter, darling?

VALERIE: Just somebody walking over
my grave. ~~You do love me don't you?~~

PHILIP: ~~You know I do.~~

103. 2J
2-s. Mrs. Marne/Keel

ELAINE'S OFFICE BOOM A.2.

MRS. M: Oh, doctor, I'm very
grateful to you for coming.
Perhaps Major Caswell was right.
I'll try not to worry. I feel
better about everything, already.

KEEL: Good. Well you just lie
there and rest. I'll go and have
a word with Major Caswell.

104. 1E
Pick up Keel. Carry
him into 2-s. with
Caswell.

CORRIDOR BOOM B.I.

CASWELL: How's the patient?

KEEL: She'll be all right, Mr. -
Major Caswell. Mrs. Marne tells
me that you had a visitor this evening.

Coming to 2L - shot 105

On 1 - shot 104

CASWELL: You mean that young friend of Miss Bateman's? He just came back for something he'd left behind that's all. In the storeroom where we keep all the piano music and records and stuff. But what he was looking for he didn't tell me,

KEEL: How long ago did he leave?

CASWELL: Leave? I didn't know he had left.

KEEL: What! Where is the storeroom?

CASWELL: Down the stairs, by the front door.

PAN with Keel

105. 2L

STOREROOM

BOOM C.5.

C.U. Rolls of film and hands.
GO UP with hands, but do not reveal face.
PAN DOWN & UP AGAIN.
As Keel enters LOOSEN to 2-s.

KEEL: Hullo, what are you up to? What have you got there? /

106. 4K

C.U. Trevor
As he hands film over

107. 2L

TIGHT 2-s. Trevor
L f/gd (Profile)/
Keel

TREVOR: A film of me and Elaine.

KEEL: I see.

TREVOR: He was blackmailing me.

108. 4K

TIGHT 2-s. TIGHTEN
in to C.U.

KEEL: Who? /

Coming to 2L - shot 109

I TO J

109. ² As Trevor turns
2L A/B

TREVOR: Philip Anthony. He promised to give it back to me but - now he's gone off. If my father found out or they got to hear about it at work ..

KEEL: I wouldn't feel too bad about it.

110. ⁴ 4K
C.U. Film. LOOSEN to 2-s.

TREVOR: Wouldn't you? Look at these./ Elaine got around didn't she? He

111. ² 2L
TIGHT 2-s.

must have made a lot of money out of her./

SWING 4

KEEL: Shall I burn this?

112. ⁴ 4K
C.U. Trevor

TREVOR: No!/ It's mine. I paid enough for it. And it's the last picture of her I'll ever see. This is how she really was. /

113. ² 2L A/B
LOOSEN, see Keel go. As Trevor picks up film TIGHTEN on film and face. GO DOWN with film to see tin.

KEEL: Maybe. Come on, I'll buy you a drink.

TREVOR: No, not now. I'll be all right thanks.

114. | 1H
M.S. Caswell.
Keel in R. HOLD 2-s.

CORRIDOR

BOOM B.I.

CASWELL: Oh, doctor. I'm glad I caught you. That Mr. Rogers has just phoned. He wants you to meet him at this hotel.

KEEL: Thanks very much. Will you be keeping an eye on Mrs. Marne.

CASWELL: Yes, I will.

STAY WITH CASWELL
PAN R with Keel

KEEL: Fine. Goodnight.

115. ³ 3M
3-s. Clerk/Steed/Beth.

RECEPTION

BOOM A.4.

CLERK: Yes, sir - that's the lady all right. Mrs. Phillips.

2 TO M/
4 TO J

Coming to 2M - shot 116

On 3 - shot 115

BETH: Phillips ?

STEED: What's the number of their room.

CLERK: Number 14, - but I'm afraid they're not in, sir.

STEED: Any idea when they'll be back ?

CLERK: Well they should be back any time now, sir. They went out about an hour ago to get a meal.

STEED: Oh, in that case I think we'll wait.

CLERK: Certainly sir. If you'd like to go into the lounge and when Mr. & Mrs. Phillips come in I'll tell them you're here.

STEED: I'd rather you didn't. It's in the nature of a surprise.

PAN them L, picking up porter.

CLERK: Oh yes, sir.

116. IM

LOUNGE

BOOM B.3.

Pick them up.
TIGHTEN on Steed & Porter

PORTER: Excuse me, sir, your boot, is it locked ?

STEED: My boot.

PORTER: Of your car, sir.

STEED: Oh, yes, I think it is. Why ?

PORTER: I'll get your luggage out sir.

Coming to 3N - shot 117

3 TO N

On 2 - shot 116

116a 3 w Porter
116 B 1 A / B

STEED: Oh, we didn't bring any luggage. /

PORTER: No luggage. /

STEED: No, you see we don't contemplate a long stay.

PORTER: No, sir.

117. 2 2N

HOTEL BEDROOM BOOM C.4.

Philip with case f/gd.
door C b/gd. GO
with Philip into 2-s.
with Valerie,
CRABBING R.

VALERIE: Philip, would you ---

PHILIP: Spongebag and bath salts
--- at your service. (HANDS THEM
TO HER)

VALERIE: Oh ! thank you. Would
you unzip me ?

118 4 PAN Valerie L
into mirror 2-s.

PHILIP: By the way are you sure you
put the necklace in there. /

118a 2 2 a/B

VALERIE: Why do you keep going on
about the necklace ? /

118b 4 4 M.C.V. Geoffrey

PHILIP: You said the necklace was
in your case and it isn't don't you
realise how much money it's worth ?
You can't play games with five thousand
quid. *

~~118c~~ 4 4
2-s. Valerie/Philip

TIGHTEN

3 TO M

VALERIE: I wish I'd never set eyes
on the thing.

PHILIP: What do you mean darling ?
Didn't you bring it with you then.

Coming to 2M - shot 119

On 4 - shot 118

~~STEED~~

VALERIE: Of course I did. It's in my handbag - locked in the jewel case. Now are you satisfied?

PHILIP: I'm going to put it in the hotel safe. This necklace is worth a lot of money - there's no sense in taking chances. Come on, darling - let's be sensible ... the key.

119.2M

LOUNGE

BOOM B.3.

C.U. Beth

/4 TO L/

LOOSEN
ON HEAD TURN

120.

1J

2-s. fav. Steed/
Beth, Door L b/gd.

BETH: I wonder what my Mum will say when I tell her about this. Can't you just see her face? /

STEED: I daren't let myself think about it. Beth, how did Philip Anthony get his job at the Academy?

BETH: Through Elaine. She used to know him when she was a dancer in a night club - he played the piano. She told me he was a bit of a dark horse.

STEED: So she knew him before.

GO with Steed into
2-s. with Keel,
TIGHT as poss.

RECEPTION

STEED: So she knew him before.

KEEL: I beg your pardon.

STEED: Miss Bateman knew Gardiner?

KEEL: How do you know?

STEED: My dancing teacher told me.

KEEL: Where is he? Have you got onto him?

Coming to 3M - shot 121

STEED: Yes, he's here with Valerie Marne, Room 14, they're registered as Mr. & Mrs. Phillips./ BOOM A.4.

121. 3M
C.U. Phone f/gd,
door R b/gd.
Pick up Porter.
CRAB R to show Steed
and Keel L b/gd.

KEEL: That'll please Mrs. Marne.
What are we waiting for ?

I TO K

STEED: They're out having a meal.

KEEL: Oh !

PORTER: Hello Room Service. Right sir. Well there's cheese, tomato, egg and tomato, cheese and tomato.

and we've got a very nice bit of salomie. Right sir. Two cheese and tomato. Mr. Phillips Room 14. I won't keep you long sir. I'll just inform the kitchen.

LOOSEN into 3-s.

STEED: I was told Mr. Phillips was out. I've been waiting for him.

PORTER: I'm very sorry about that sir. I expect it was the desk staff they haven't been here long.

CRAB L to hold 2-s.
Keel/Steed

STEED: I'm going up to scout around. Get on to this number you know the form. Then you'd better keep your eyes peeled down here in case I miss him.

As Keel goes, see Clerk approach from b/gd.

KEEL: Right. Where's the phone?

STEED: Over there.

HOTEL BEDROOM BOOM C.4.

122. 4L
2-s. Philip L f/gd/
Valerie.

VALERIE: You're more interested in the diamonds than in me.

3 TO P

Coming to 1K - shot 123

On 4 - shot 122

PHILIP: That's not true.

VALERIE: Isn't it? Ever since we arrived you've been on about them. Now that you've got them perhaps you'll be happy.

PHILIP: Not until you're happy too. I'm only thinking of you. Come on, you're tired. Jump into your bath you'll feel much better.

GO with him into
TIGHT 2-s.

GO with Valerie.
Let her turn into C.U.

VALERIE: Oh, all right, Philip.
You do love me don't you? /

123. 1K
C.U. Philip

4 TO M

PHILIP: Till death us do part.

124. 3P
TIGHT 2-s. Steed/Beth

2nd BEDROOM

BOOM A.5.

STEED: Ssh!

I TO A

BETH: I don't see why you had to tell them we were Mr. and Mrs. Smith.

STEED: Force of habit. This was the first stroke of luck we've had. The room next door to the bathroom.

BETH: But the door's locked.

STEED: Yes - the water's still running. We're all right.

BETH: Couldn't we book a room without being Mr. and Mrs.?
5.0

CRAB L holding 2-s.

STEED: I've never thought of trying that.

BETH: What are you doing? Oh! making a hole. But if you're a policeman why don't you just walk in and arrest him?

On 3 - shot 124

3

STEED: In the first place I'm not a policeman and in the second place we can't arrest anybody without any evidence.

BETH: Well all the same, I don't think you ought to make holes in bathroom doors. I mean, it's not our bathroom, it's let with the other room.

STEED: Beth, my dear, could you do me a great favour? Go out into the passage and hang about. Make sure nobody comes out of that room.

BETH: But why? What would I do if somebody does come out?

STEED: Well - you could say "Fancy meeting you" or something. Then you could come and tell me. Now run along, there's a good girl. ³⁰

HOLD with Steed.

- BATHROOM
125. ²2N
C.U. Taps. LOOSEN to see Valerie. Follow her as she shuts door.
- BEDROOM
126. ⁴4M
C.U. Philip
GRAMS:
- BATHROOM
127. ²2N A/B
- BEDROOM
128. ⁴4M A/B
LOOSEN. See him pick up electric fire and plug it in.
GRAMS:
- 2nd BEDROOM
129. ³3P
M.S. Doorway. Pick up Porter. CRAB L DIAGONALLY into 2-s. with Steed.
BOOM A.5.

PORTER: Hul-lo! Boring holes, eh?

Coming to 4A - shot 130

On 3 - shot 129

2 TO P
4 TO A

STEED: Yes.

PORTER: I see. I think you'd better come down and talk to the Manager.

STEED: Sorry old boy, I haven't time.

PORTER: Well, the manager's not going to like it. Come along, sir.

STEED: I can't help that. There's a girl in that bathroom.

PORTER: Yes sir. Come along!

130. 4A BEDROOM BOOM C.4.
C.U. Philip at door.
LOOSEN to M.S. PHILIP: Warm enough?

131. 2P BATHROOM BOOM B.4.
M.C.U. Valerie in bath
VALERIE: Mmm! Lovely darling.

~~132.~~ 4 BEDROOM BOOM C.4.
M.S. Philip.
See him pick up fire PHILIP: I'll get the electric fire for you. You'll be cold when you get out.

133. 3P 2nd BEDROOM BOOM A.5.
TIGHT 2-s. Porter/
Steed STEED: Shut up! Listen.

PORTER: I can't hear nothing.

STEED: He's turned the taps off!

134. 1A BATHROOM GRAMS:
M.S. Philip with fire. BOOM B.4.

135. 2P
C.U. Valerie
65 a 1 i A/B

Coming to 1A - shot 136

135B 2 2 A/B

136. 1A A/B VALERIE: Philip!

137. 2P M.S. Door

138. 1A A/B STEED: Gardiner
PAN with fire to Steed

139. 4M BEDROOM BOOM C.4.

Pick up Philip at
bathroom door. GO
with him into 2-s.
with Keel, at bedroom
door. PULL BACK.
PAN with Philip to 2-s.
with Steed. PAN BACK
HOLD Philip. GO DOWN
with him. PAN UP
to 2-s. Keel and Steed

FADE TO BLACK

140. 2Q F/U
TIGHT 2-s. o/sh Beth/
Valerie. ADJUST as
directed.

BETH: Don't cry Valerie. It's
over now, there's a love. There's
nothing to cry about any more.
They've taken him away. I
won't say anything to anyone I
promise. Honest. Oh! Valerie!

KEEL: I want to give Valerie a
sedative.

STEED: Come on Mrs. Smith.

END CAPTIONS OR SLIDES AS AVAILABLE.

1. IAN HENDRY, PATRICK MACNEE, INGRID HAFNER
2. DIANA KING, GEOFFREY PALMER, EWAN ROBERTS
3. CAROLINE BLAKISTON, PAULINE SHEPHERD, ANGELA DOUGLAS
4. DAVID SUTTON, NEIL WILSON, RAYMOND HODGE
5. GRAEME SPURWAY, NORMAN CHAPPELL, ALAN BARRY, IAN HOBBS
6. ALAN CLARE, THE KEN BATEMAN FORMATION TEAM
7. TELEPLAY BY PETER LING AND SHEILAH WARD
8. THE AVENGERS THEME COMPOSED, ETC.
9. DESIGNED BY JAMES GODDARD
10. PRODUCER LEONARD WHITE
11. DIRECTED BY DON LEAVER
12. "THE AVENGERS" next episode
13. AN A.B.C. NETWORK PRODUCTION

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